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AUTHOR Pedigo, Joyce
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ABSTRACT

This manual describes 18 music-based activities and suggested variations designed for classroom teachers (with little or no musical training) to teach profoundly disabled students more consistent and advanced levels of responding to their environment. Brief suggestions are presented for teacher behaviors, structure of turn-taking, and classroom arrangement as techniques for presentation. Four sections describe activities (often illustrated with photographs) divided into sequential levels of response: awareness (six activities); attending (four activities); imitation (four activities); and self-initiation (three activities). Each section defines the response level, goals of activities for that response level, positive student responses for the response level, teacher approaches for increasing responses, suggestions for using student behaviors to gain responses, and suggested props and materials. (CB)

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Music Techniques with Severely/Profoundly Handicapped Students

ED277195

Enriching the lives of people with disabilities

VERY SPECIAL ARTS INDIANA

1986

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AN ARTIST IN EDUCATION PROJECT

This project was designed to identify techniques and activities appropriate to the learning needs of severely/profoundly handicapped students. Students participated in small group lessons with an itinerant music consultant serving two schools sites.* The curriculum and activities resulting from the project have been reproduced in this manual.

The project was funded under the auspices of:

Very Special Arts of Indiana (formerly Arts Unlimiting)
Earlywood Education Center
Tri County Opportunity School
Indiana Arts Commission in cooperation with "Arts in Education" program
National Endowment for the Arts
Indiana Department of Education, Division of Special Education, in cooperation with MSD Washington Township Schools
Very Special Arts

The teachers, staff, and administrators of the sites who supported the project with their dedication to students to increase their learning potential.

Site Artist and Author of materials: Joyce Pedigo, Music Educator

Project Evaluator and Editor of materials: Dr. Barbara Tymitz Wolf, Associate Professor of Special Education, Indiana University

*Sites:

Tri-County Opportunity School
599 South Harbour Drive
Noblesville, Indiana 46060

Earlywood Educational Center
500 Earlywood Drive
Franklin, Indiana 46131

Under the direction of Very Special Arts of Indiana (formerly Arts Unlimiting)
1605 East 86th Street, Indianapolis, Indiana 46240

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INTRODUCTION

The basis of this project rests upon the observation that severely and profoundly (S/P) handicapped students can learn important skills through the vehicle of music. Said in other words: the goal is not to teach music but to enable severely and profoundly handicapped students to learn useful behaviors as a result of being exposed to a series of musical experiences.

On the surface, music activities can be seen as mere entertainment. With the demands of the IEP's and skill reinforcement always present in a teachers mind, it may seem difficult to perceive entertaining musical activities as appropriate for S/P populations. However, it is now quite apparent that, through the use of music as stimulus, S/P populations can be taught to respond at more complex levels than were once thought possible.

The techniques and lessons in this manual are designed to give the classroom teacher (who has had little to no musical training or background) a beginning basis for using music to teach S/P students more consistent and advanced levels of responding to their environment.

Each of these lessons has been tested with S/P students. There were trials-and-errors-and revisions. The final lessons presented here represent the efforts of classroom teachers and S/P students who participated in the activities as they were developed.

THE LEVELS OF RESPONSE

Activities in this manual are divided into four levels of response. The levels are:

1. AWARENESS
2. ATTENDING
3. IMITATION
4. SELF-INITIATION

These levels are sequential. Most students will be successful if they are given the opportunity to progress through the levels in order. Some students will advance more quickly than others. And there will be a few who will not be able to master all the levels. The teacher is encouraged to use the techniques described in this manual as one (of many) approaches to promote responses from S/P students. Keep in mind that participation is the key to success of these activities. Providing the opportunity for students to participate will, at the same time, provide them with the opportunity to respond.

Any activity gains strength in a non-threatening success-oriented environment. As students become engrossed and intrigued in discovering and participating, they increase their attention span and are more motivated to take in new information. A teacher's enthusiasm will always set the proper stage.

TECHNIQUES FOR PRESENTATION:

Teacher Behaviors

1. Observe and note student reactions and responses.

2. Repeat an activity to encourage more or longer responses.

3. Focus on the activity and the students' responses. Even the slightest distraction can limit the effectiveness of any activity.

4. Be expressive: use body language, facial expressions, vocal inflections and directed energy. Expressive movements may produce expressive reactions.

5. Be alert to new possibilities. Consider the auditory, visual, tactile and kinesthetic qualities that each object, instrument or sound producer offers.

Structure of turn-taking during sessions

1. There is a beginning and an ending to each person's turn. Be sure to define "It's your turn to play." and "Now, you are done." or "all done".

2. **A - B FORM:** Leader's turn - Group's turn. My turn to move, your turn to move. I play the drum - you play the drum.

3. **CALL RESPONSE:** The teacher sings a question and the student or group responds correctly. The question could also be a command.

4. **ECHO:** The teacher makes a sound. The student or group echoes the same sound. Echo names, rhythmic patterns, letters, numbers or body movements.

5. **RONDO FORM, ABACA:** A = Teacher says short phrase or verse. B = a student responds to the verse, A = Teacher repeats the verse, C = another student responds to the verse. The verse serves as the unifying goal or purpose for the activity. It reminds the students of the purpose and helps them focus on the activity and other's responses.

Arrangements for encouraging student participation

1. Seating: experiment with the class arrangement for activities.

2. Find the position that the student most frequently responds in a positive manner.

IN A CHAIR
ON A MAT
AT A TABLE
IN AN OPEN AREA
ON A WEDGE
STUDENT PLACEMENT WITH OTHER STUDENTS

3. Always encourage student to do the tasks independently. When a student wants to play an instrument or hear the sounds, he should be encouraged to move toward that instrument or look in its direction.

IV. KINDS OF SOUNDS

Remember: There are many different kinds of sounds. Encourage students' recognition of sound because **THE RAW MATERIAL OF MUSIC IS SOUND!**

Vocal Sounds

- Whispering
- Shouting
- Speaking
- Singing
- Deep Sighs
- Coos
- Echoes
- Throat Sounds
- Tongue Sounds
- Lip Sounds
- Whistling

Instrumental Sounds

- Drum
- Cymbal
- Finger-Cymbal
- Maracas
- Guiro
- Sasara
- Bells
- Flexitone
- Sticks
- Wood Blocks
- Sand Blocks
- Triangle
- Piano
- Autoharp
- Guitar

Environmental Sounds
Man-Made Sounds
Synthetic Sounds
Sounds of Nature
Machine Sounds

LEVEL I:

AWARENESS RESPONSES

RESPONSE LEVEL: AWARENESS

DEFINITION

What is meant by an awareness response?

The student is awake, alert, watchful, sensing something either by perception or by means of information

How are awareness activities different from other levels of response?

Awareness activities are teacher-initiated. The teacher guides and assists the student through perceptual and sensory experiences. These activities should provide the students with experiences that encourage their positive reactions to and/or interactions with their world and others.

GOALS OF AWARENESS ACTIVITIES:

1. Stimulate the senses through multi-modality based sessions.

2. Develop greater self-awareness through activities based upon student modality strengths.

3. Provide students with new experiences that challenge them to be more aware of the world around them.

POSITIVE STUDENT RESPONSES AT AWARENESS LEVEL

- Brief eye contact with the sound producer and/or teacher.
- Brief physical contact with the sound producer.
- General posture changes.
- Changed position of hands, feet, head, etc.
- Facial expression changes: frowns, raised eye brows, etc.
- Smiles, laughter, gurgles.
- Deep sighs, vocal sounds.
- Changes in usual behavior of staring and/or blinking.
- Momentary change in a usual, repetitive physical movement.

For awareness activities the instrument or sound producer should be placed close to or even touch the student.

TEACHER APPROACHES TO INCREASE AWARENESS RESPONSES

1. Instrument or sound producer should be placed close to or should touch the student.

2. Encourage the students to feel the vibrations from instruments or speakers. Vibrations will even travel through foam wedges.

3. Help students to explore the textures of the sound producers.

4. Encourage the student to play the instrument.

5. Use microphones to pick-up vocal sounds. Rub a micro-phone on objects to amplify softer textural sounds: material, ridged cardboard, plastic bags, etc.

6. Play music to enhance student awareness or responsiveness. Music affects the physiological responses of breathing rates, pulse rates, muscle tone, and even blood pressure.

    a. Music played at 70 decibles can aid the student's awareness. It is loud enough to actually travel through the body, to the brain.

    b. The student can be helped to relax with a tempo of 60 beats or less per minute.

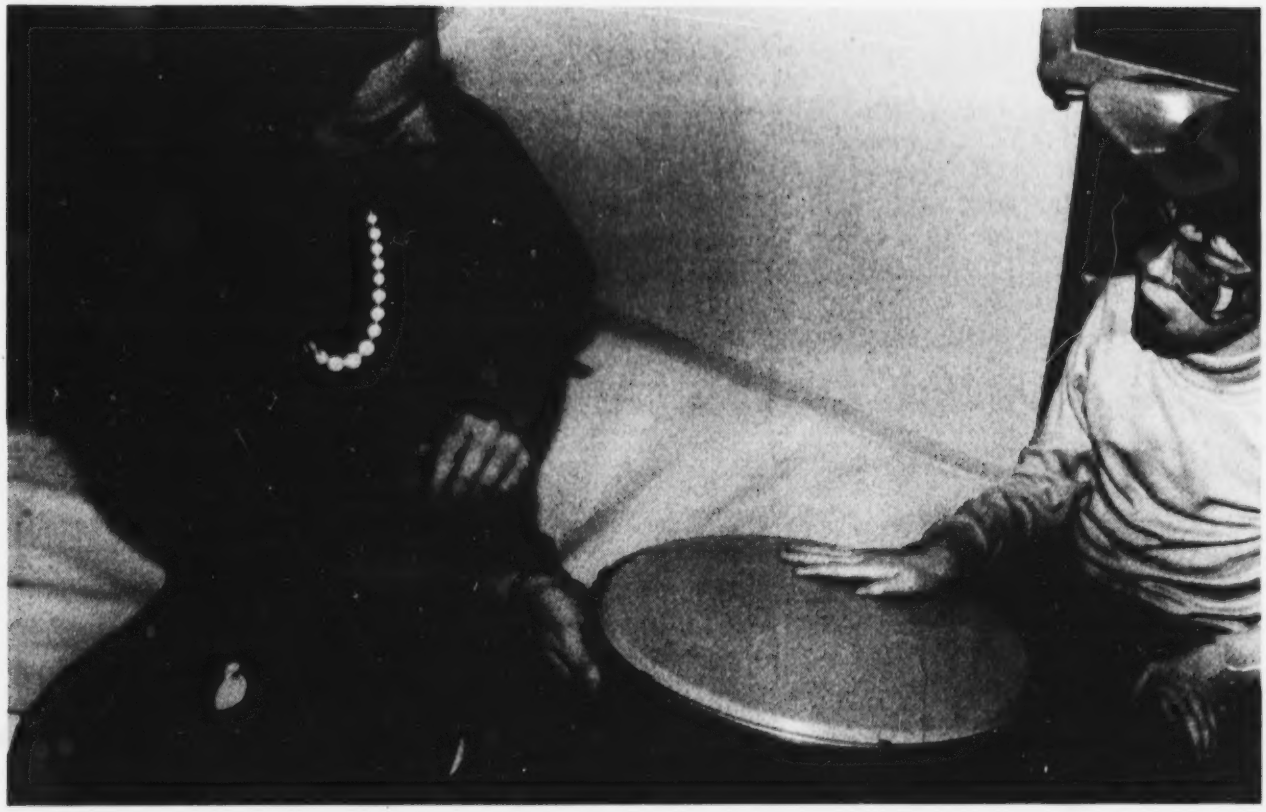
    c. Tempos of 90 - 120 beats per minute seem to energize students.

    d. Combine volume with tempo changes for variation.

    e. Evaluate the student responses to any of the approaches you select.

AWARENESS ACTIVITY

* * * * * * * * * * *
* RESPONDING TO THE DRUM *
* * * * * * * * * * *



. Encourage the students to feel the vibrations from instruments.

. Reinforce the cool, slick surface.

. Signal the new sound.

. Glance at the drum.

AWARENESS ACTIVITY

* * * * * * * * * * * * * * * *
* RESPONDING TO THE GUIRO *
* * * * * * * * * * * * * * * *

. Feel the vibration of the guiro:

near the cheekbone
with the hand
near the shoulder
under the chin

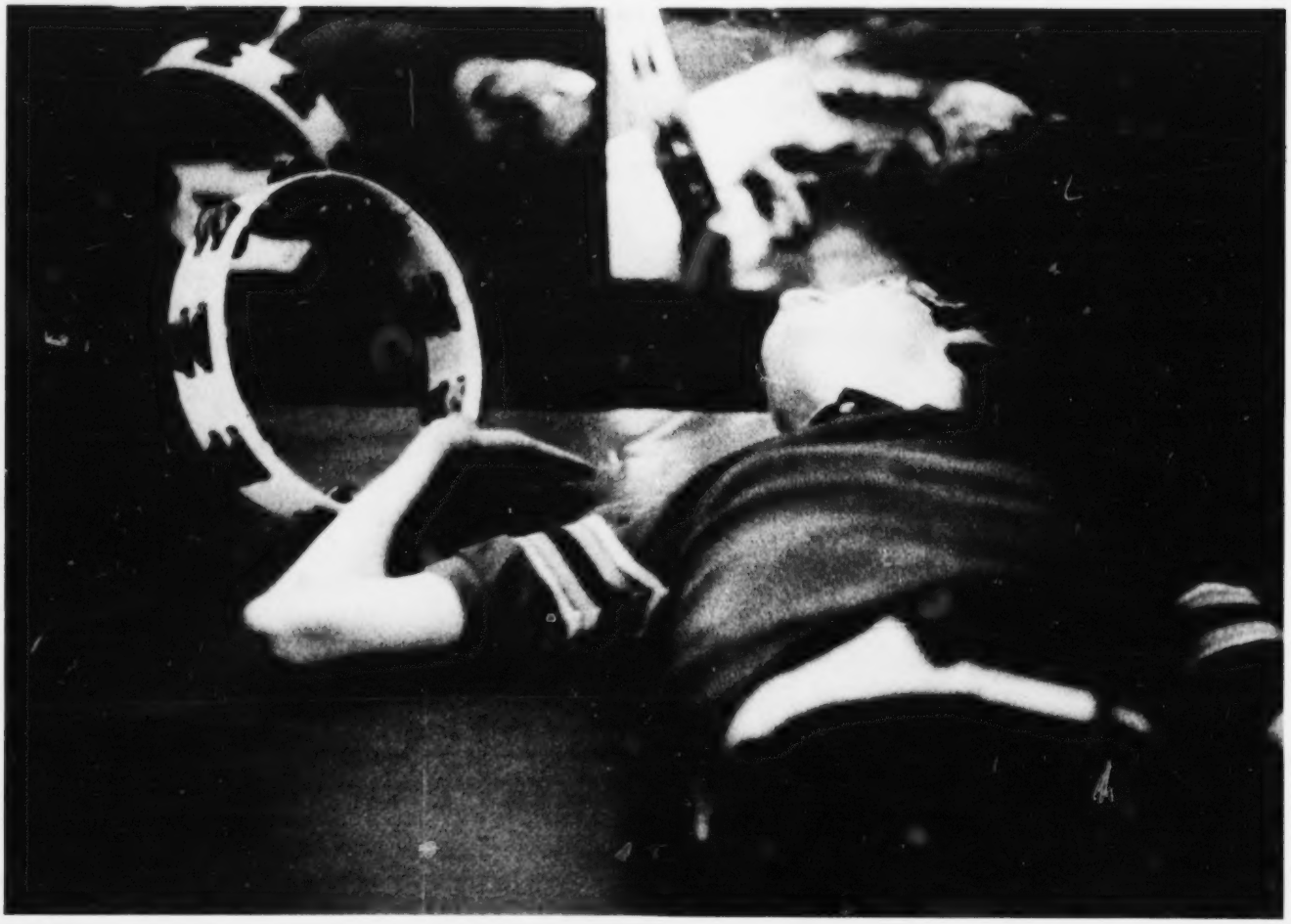
. Explore the characteristics of the guiro:

ridged texture
hollow sound
shape of a fish

. Hear and feel the guiro's sound.

AWARENESS ACTIVITY

* * * * * * * * * * * * * * * * * * * *
* RESPONDING TO THE TAMBOURINE *
* * * * * * * * * * * * * * * * * * * *



- With student prone on a mat, mirrors provide unique visual stimulation.

- Place the tambourine in the student's line of motion to encourage movement, eye contact with the sound producer and reactions to the sounds.

AWARENESS ACTIVITY

* * * * * * * * * * * * * * * * * * *
* RESPONDING TO THE RECORDER *
* * * * * * * * * * * * * * * * * * *

- Hear the recorder
- Feel the vibrations on your knee.

AWARENESS ACTIVITY

* * * * * * * * * * * * * * * * * *

* RESPONDING TO THE CYMBAL *

* * * * * * * * * * * * * * * * * *

. See how shiny the cymbal is.

. Reach for the cymbal and make it sound.

AWARENESS ACTIVITY

* * * * * * * * * * * * * * * * *

* RESPONDING TO THE BELL *

* * * * * * * * * * * * * * * * *

- Look at your hand.
- Hold the bell.
- Shake the bell.

SUGGESTIONS FOR USING STUDENT BEHAVIORS TO GAIN AWARENESS

Student Behavior	Teacher Application
Kicking/tapping/hitting	Tie bells on ankle; place drum in front of hand.
Head Movement	Hang chimes near head; place instrument on a stand near head
Rocking	Place tambourine near shoulder or back
Strong Grasp	Place hands on stick, move stick over bumpy area or a guiro.
Attraction to Light	Place flashlight behind drum. Turn on. Student focusses on or touches drum. Turn off light. Play drum.
Attracted to Vibrations	Place speakers at the end of foam wedges or behind drum heads. Feel the vibrations. Turn sound on and off.
Likes to Listen to Music	Requires a student to produce a sign, signal or word before music is played.
Makes Sounds	Imitate Sounds. Alter sounds using different pitches or qualities.

SUGGESTED PROPS FOR AWARENESS ACTIVITIES

1. **Cardboard dividers** in cartons provide ridged or bumpy patterns of sound when you rub your hands or a stick across them. Imitate the sound with your voice.

2. **Plastic pom poms** rustle and tickle, providing a unique way to feel rhythms as music plays. Rustling sounds can reinforce body awareness activities.

3. **Whistling tubes** are ridged, hollow plastic-tubing. When they are held tightly and twirled, they create a whistling sound. Rubbing them creates a sound similar to the guiro. Hold the ends, pull it back and forth over feet, legs and backs.

4. **Sacks** crinkle, crunch, pop, tear and can provide a holder for objects that create shakers. Glue different textures on the outside to compliment the sound: soft, rough, etc.

5. **Empty boxes** can be hollow sounds or filled with objects to create shakers. Glue different textures on the outside to compliment the sound: soft, rough, etc.

6. **Paper plates** can be held to reinforce clapping or rubbing. Teacher may use plates to enhance body awareness activities, i.e., tapping knees. Fanning the plates near the students may encourage the students' awareness of rhythms and movements.

7. **Silkly material** can serve as a parachute that visually reinforces phrases in music. Material can be wrapped around students arms or legs to encourage movements with the music by gently moving the material.

8. **Textures** can add to sounds. Sandpaper can be felt or rubbed when rough, vocal sounds are made. Hand lotion on a plastic drum head can encourage rubbing and add texture to playing the drum.

9. **Mirrors** catch the flash of metal on bells or tambourines and doubles the chance of a visual cue to catch a glance of the eye.

10. **Lights** flashlights can guide the student to a sound. Pulsating lights can add a reinforcer for the felt vibrations or rhythmic movements.

Remember: The usefulness of any prop must be evaluated by the teacher. Also, be sure to consider:

   1. The effects of overstimulation on a particular student.

   2. The potential danger to a student due to his/her unique behaviors or habits.

LEVEL TWO

ATTENDING RESPONSES

RESPONSE LEVEL: ATTENDING

DEFINITION:

What is meant by an attending response?

The student may: direct oneself toward sound source and listen; closely and carefully observe on-going action; concentrate on an object.

How are attending activities different from other levels of response?

Like awareness, attending activities are teacher directed. However, the teacher now entices and challenges the students to become more actively aware of surroundings, to focus attention on tasks and to interact with others.

GOALS OF ATTENDING ACTIVITIES:

1. Strengthen student's sensory perceptions through tasks that give auditory, visual, tactile and kinesthetic reinforcements for participation.

2. Develop self-confidence and the "I can do it" attitude through success-oriented sessions.

3. Provide student with new experiences that entice interaction with the world and others.

POSITIVE STUDENT RESPONSES AT ATTENDING LEVEL

- Track movement of instrument
- Attend to and follow the sound of the instrument
- Reach toward and/or touch the instrument
- Play the instrument
- Move to play the instrument

TEACHER APPROACHES TO INCREASE ATTENDING

1. Direct the student to focus on the prop, sound maker or instrument during his turn and other students' turns.

2. Encourage and praise participation. Be expressive.

3. Adapt activities to capture the student's interest, as well as, to encourage skill carry-over in other areas.

4. Cue verbally with simple phrases, names of students or simple commands to encourage participation.

5. Establish strong eye contact with each student before, during and after her participation.

6. Develop a definite beginning of the activity and turns. Use a prop or a technique that says "something is happening"!

7. Create a strong session that's fun and functional! (The word "FUN" is in functional!)

8. Start sounds softly and slowly begin to play the instrument louder.

9. Stand in front of the students with no movement or sound. Play a sudden loud sound and move the instrument.

10. Pretend to start to play the instrument: use false starts, then play the instrument.

11. Remember that initial sessions with the instruments should not be threatening to the students. After several experiences attending responses should appear with the simple presentation of the instrument. Stress listening to and feeling the vibrations of the instruments.

12. Consider using various instruments that require different playing techniques.

13. Remember that different tone qualities will appeal to different students.

ATTENDING ACTIVITY

* *
* MR. BEAR, MR. BEAR, WHO'S IN THERE? *
* *

ENCOURAGE	CUE	PROCESS
EYE CONTACT WITH TEACHER	"Mr. Bear, Mr. Bear, Who's in There?" "Look!"	Hold bear tambourine up to your face. Shake bear to make it sound. Repeat.
WITH THE BEAR	"I see Matt!" " "Hold." "Look."	Hold bear up to student's face. Shake bear. Give the bear to the student.
WITH OTHER STUDENTS	"Where's Mary?"	Direct student to look through the bear at other students.
VERBALIZATION	"Who is that?" "In the Bear!"	Use title verse before giving the tambourine to the student. Encourage response.

The use of the tambourine with the face of a bear allows the teacher to create an activity that is both fun and functional. The bear tambourine has a strong visual appeal.

ATTENDING ACTIVITY

* * * * * * * *
HOW DO YOU DO
* * * * * * * *

ENCOURAGE	CUE	PROCESS
VISUAL TRACKING	"Watch the hills."	As the Sasara moves, it creates moving hills.
PHYSICAL CONTROL	"Your turn, my turn."	Take turns shaking the ends. Move the hills from one side to the other.
EYE CONTACT	"Look at your partner. Now play!" "Keep looking!"	Encourage looking before playing. Encourage continued looking while the student plays with his partner.
VERBALIZATION	"How do you do?"	Use a verbal greeting before playing.

The Sasara is a wooden instrument from China that has two handles. Students who are unwilling to shake hands with others typically hold the end of the Sasara, shake it and look at their partner. The Sasara makes a rippling sound like falling dominoes.

ATTENDING ACTIVITY

* * * * * * * *
*READY GAME *
* * * * * * * *

ENCOURAGE	CUES	PROCESS
PARTICIPATION	"Play"	Place drum in front of students.
ATTENDING	Say students name. "Play again." "Back to you." "Oh, oh!" "Oh, no!"	Direct the drum from student to student. Change the direction of the drum or repeat a student's turn. Use verbal cueing for student to be alert to changes.
PHYSICAL EXTENSIONS	"Look!" "Up here!" "Way down here!" "Behind you!"	Change the levels where the drum is played.
ANTICIPATION OF TURNS	"If you're ready to play, keep your hand up!" "Hand up!" "Ready!" "Again, play again!"	Hold drum high above the heads of the students.
ENDURANCE	"Your turn - my turn."	Repeat the student's turn. Challenge her with different levels. Play the drum alternately with her.
MOBILITY	"Come and play." "Come." Play."	Instead of teacher directing the drum to the students, student comes to the drum.

The Ready Game activity encourages students to play a drum using one or both hands. The drum sound appeals to most students. Therefore, when the drum is placed in front of them again, they tend to touch it or play it. Playing the drum can improve eye-hand coordination, build endurance and increase attending.

Students play the drum. After each student plays, the teacher hits the drum and directs it to the next student.

Student and teacher alternately play the drum.

Raise the drum to increase eye-contact during playing and waiting to play.

Change levels for the student play the drum: overhead, near the floor or at eye level.

When the students can easily play the drum each time it is placed in front of them, increase the speed of the activity, change the variations of levels from turn to turn, skip students or even backtrack.

All playing is done above the heads of the students. In order to play, the student needs to keep his/her hand up.

ATTENDING ACTIVITY

* * * * * * * * * * * * * * *
*"WHERE'S THE CYMBAL?" *
* * * * * * * * * * * * * * *

ENCOURAGE	CUES	PROCESS
VISUAL TRACKING	"Look"	Play, then move cymbal
VISUAL TRACKING	"Listen"	Hide cymbal, play
BODY MOVEMENT	Say student's name. Give directional cues.	Move cymbal overhead, behind, beside, up, down, in circles.
PHYSICAL RESPONSES	"Feel" "Touch"	Tempt students with the cymbal held close to them.
PHYSICAL EXTENSIONS	"Reach Up." "Touch" "Stretch" "Hand Up."	Raise cymbal slightly out of the reach of student, when he has already touched the cymbal.
VERBALIZATION	"Whoosh" "Bong" "Soft" "Loud" "Up"	Make vocal sounds to imitate the cymbal. Stress intensity words. Stress directional words. Cue students to make sounds.
MOBILITY	"Come and touch."	Move cymbal out of the reach of the student.
PLAYING OF CYMBAL	"Come and play." "Play." "Show me. Where's the cymbal?"	Make student stand or walk to touch or play the instrument.

LEVEL THREE

IMITATING RESPONSES

RESPONSE LEVEL: IMITATION

DEFINITION

What is meant by an imitation response?

The student may: copy, mimic, ape, parody, or simulate. The student may follow something or someone taken as a model, follow a pattern or style set by another, or duplicate an original as precisely as possible.

How are imitation activities different from other levels of response?

Imitation activities may be introduced by the teacher, however, the leadership role is sometimes taken by some of the students. The students have had experience that have given them confidence to participate. Now, when the opportunity arises for them to copy the teacher, some will take on that leadership role, imitating the teacher and leading the group.

GOALS OF IMITATION ACTIVITIES

1. Provide opportunities for the students to demonstrate, in a visible and/or audible way their perceptions of their surroundings.
2. Challenge the students to perform more complex imitations and sequences of movements or sounds. In this sense, perform means that the student displays confidence in doing the demonstrated tasks.
3. Provide experiences that promote independent responses, encourage appropriate behavior in group settings and strengthen communication and socialization skills.

TEACHER APPROACHER TO INCREASE IMITATION

1. Model or present the tasks with clear actions.

2. Cue students with simple one-word or short-phrased commands.

3. Present activities that will reinforce other classroom goals.

4. Encourage students to be expressive.

5. Model tasks and routines with enthusiasm.

6. Design the tasks to be functional and enjoyable.

7. Play music as a support system for movements. Coordinate movements with tempo, duration and patterns of music.

EXAMPLES OF TEMPO

fast
slow
speeding up
slowing down
moderate

Exploring Tempo

1. Combine music and movement to feel different tempos or speeds.

2. Dance or wheelchair dance to different tempos.

3. Move to sounds that slowly speed up. Cue with verbal commands: "Go faster, faster, faster."

4. Use different tempos: faster tempos energize.
   slower tempos relax.

EXAMPLES OF DURATION

short
quick
long
flowing movements

Exploring Duration

1. Reinforce different kinds of movements.

2. Lead the students through experience of movements that "feel like the music sounds".

3. Relate duration to range of motion activities. Reinforce a controlled movement by making sounds to imitate that movement.

EXAMPLES OF PATTERNS

repetition
contrast
movement
speech

Exploring Patterns (repetition, contrast, movement, speech)

1. Repeat patterns, setting a verse or a short phrase to the patterns.

2. Patterns could include: rocking, swaying, swinging circling, bending, walking, crawling, running, etc.

3. Develop patterns that demonstrate contrasts to encourage student to anticipate changes: sway and sway and sway and STOP, walk and walk and walk and BEND. Move with student, encourage independent movement as much as possible.

4. Movement in time is rhythm. Movement in space is motion. Make patterns with rhythms. Make movements in space. Feel rhythms. Make rhythms. Copy rhythms.

5. Regular rhythms: ticking clocks, heart beats, swinging swing, breathing.

6. Speech patterns: syllabication of names, words.

7. The metric flow of poetry or syllables.

8. Say the pattern, feel the pattern, move like the pattern, and maybe, even, see the pattern!

8. Remember that there are ways to correct answers without verbally saying, "NO! THAT'S NOT RIGHT!".

CONSIDER: Students may copy incorrectly because:

1. they have made incorrect visual or auditory perceptions.
2. they lack the coordination to copy the task precisely.
3. they have behaviors that interfere with attending.

9. There are three approaches to guide a student who has copied incorrectly:

A. Use Visual Cues and Aids

1. Model again. Try stepping closer to the student. Change the form of the activity: use rondo form with students giving individual responses. Repeatedly encourage everyone doing the movement or sound.

2. The student my need some assistance to "feel" the movements. Guide lightly and evenly, until the student can assume the movement independently.

3. Ignore "attention-getting" behaviors. Continue the activity. Move around the circle and stand near the student. Give strong facial and body cues for strong participation. Encourage a good, strong response from that student.

4. Change the force of movement in the activity. Slow the pace, make motions smaller and secretive to gain attention and make eye contact with each student.

B. Use Verbal Cues and Aids

1. "Look." Reinforce with signing. "Matthew, your turn!" Raise or lower the volume of your voice to alert students to a change.

2. Slow your speech down. Omit unnecessary words. Use simple commands and cues.

3. Change the pitch of your voice. Direct your voice to an unattentive student.

C. Use Physical Cues and Aids

1. Model again. Try different levels.

2. Bring student inside the circle to observe and try the movements with a partner.

3. Physically assist a student in attending: turning head see the activity. Stand close and over-model the movements, drawing attention to yourself. If the student copies the extreme, then slowly pull him back to the normal speed of motion of the movement.

One final note on technique: Students may seem as though they are showing off at first. A subtle control can be exerted by changing the task slightly and requiring student to copy. This allows the student to continue participating at the imitation level.

IMITATION ACTIVITY

* * * * * * * * *
* COPY THAT! *
* * * * * * * * *

This activity presents new approaches of playing instruments. Students should attend to the activity and its tasks. Then, each student has the opportunity to play the instrument. The teacher can begin with simple ways of playing the instrument. Later, the teacher should challenge the students with more difficult techniques.

ENCOURAGE	CUE	PROCESS
ATTENDING		
FOLLOWING DIRECTIONS	"One thumb on the drum." "Run your fingers across the drum."	Model different ways to play an instrument.
BODY AWARENESS	"Play it with your back."	Use different body parts to play the drum.
SPATIAL AWARENESS	"Play it up high."	
EYE-HAND COORDINATION		Demonstrate playing techniques.
FORCE DIRECTED ENERGY	"Softly." "Loudly." "How did I play that drum?"	Introduce different dynamic levels.
IMITATION	"Show me!" Develop verses to reinforce the basic approach.	Display and model thru expressiveness, energy and body language.

Students participating in Copy That! The teacher can be sure to include movements that each child has in his/her repetoire. This lends a high potential for success and understanding of imitation responses.

VARIATIONS FOR: COPY THAT:

1. Play instruments in a certain order.

2. Play instruments as placed from left to right on a table.

3. Play instruments only when a like instrument is being played: visual or auditory matching.

4. Play an instrument in the same manner as demonstrated by the leader. (Play the drum with your knee.)

5. Play the instrument only when it is your turn. Pass the instrument around the circle.

6. Play the instrument until the leader says "stop". Signing may reinforce the concepts of playing and stopping.

7. Teacher plays drum, using different body parts: elbow, knee, toe, head, ear, chin, etc.

8. Students give the drum a name when playing with each body part: hand drum, ear drum, toe drum.

9. Develop more minute discriminatins: play with different parts of the hand: back, palm, finger, thumb, etc.

10. Encourage precise movements to get to the drum before the student can play: Walk to the drum and play, walk to the drum, sit on the chair, then play, etc.

11. Use a desk bell: Students may pick it up to play it or the bell can stay on the floor to be played.

12. Use shakers: Stress directionality by shaking maracas over, under, around, in front of, in back of a chair.

13. Use no props: encourage moving, clapping, tapping by leading the group to the beat of the music.

IMITATION ACTIVITIES

* *
* HEY-JACK! WHAT'S IN THE SACK *
* *

This is an activity that builds on the students' desire to play the instruments as well as their curiousity. A sack containing instruments is placed in front of the group. If students want to play an instrument, they will need to forward come and pick an instrument out of the sack.

ENCOURAGE	CUE	PROCESS
ATTENDING	"Hey! Listen."	Produce the bag and shake it. EMPTY?
CURIOUSITY	Look into sack. Express surprise. Look into sack. "Shhhhh!"	Place one or more instruments in the bag. Encourage students to look in the bag and keep it a secret.
IMITATION MOVEMENTS	Clasp hands on the word, Jack.	Say verse: "Hey-Jack!"
SPEECH	Sign "in". Reinforce with movements.	What's in the sack?" Students say verse or some words.
COMPLETING A TASK	"I heard Bobby" "I saw David signing."	When a student says or signs the verse, he can then pick out an instrument to play.
TAKING TURNS	"Good." "Your turn!" "Go. Play. Stop."	Be sure to use a rondo form to taking turns: the verse, then a student turn, instrument back in the sack and then continue.
LANGUAGE REPRESENTATION	"Where's the drum?" "Can you play the bell?"	Student sees several instruments in the bag, she must pull out the one that the teacher names.

HEY JACK, WHAT'S IN THE SACK?

Place one instrument in the sack. Design the tasks so that each student can play the instrument as a reward: Go: Take instrument out of the sack: Play.

Say title-verse, make eye-contact with a student to let him know it is his/her turn. Encourage students to attend, listen and imitate the procedure to get to play.

Use other containers to hold the instrument: boxes, can with lids, zippered bags, boxes with latches. Change the verse to fit the container and/or the tasks.

IMITATION ACTIVITY

* * * * * * *
*LINE GAME *
* * * * * * *

The Line Game begins as a simple activity that slowly grows and requires increased student attention, participation, sequencing of tasks and imitation.

ENCOURAGE	CUES	PROCESS
LANGUAGE REPRESENTATION SIGNING IMITATION	"Go" "Stop"	**LEVEL I - in a circle** Teach the signs: Go, Stop Use signs with music as it goes and stops. Encourage group and individual responses.
INDEPENDENT MOVEMENTS	X X X X X Encourage students to sign each time. "Come back."	**LEVEL II - moving** Group stands in a line facing a chair. One by one students "Go" to the chair, then stop.
FOLLOWING DIRECTIONS	"Go. Stop. "Come Back."	Teach the sign: Come back. The line should lead each student with their signs. Class may develop a chant with movements.
SEQUENCING COMPLETING TASKS	"Play" "Go. Play. Stop. Come Back."	**LEVEL III - playing** Teach the sign: play. Students take turns as the line group directs each student.

Variations:

1. Use two chairs. Students at the end of the line begin the tasks. They should try to do the movement at the same time.

2. Perform game as partners.

3. Add instruments to the routine.

4. Add signing movements to reinforce the playing techniques.

IMITATION ACTIVITY

* * * * * * * * * * *
* WORDS MAKE MUSIC *
* * * * * * * * * * *

ENCOURAGE	CUE	PROCESS
SPEECH VERBALIZATION ARTICULATION VOLUME INFLECTION	Names: "Mary, Mary" Ba, Ba, Ball oo-OO-OOO Sing verses. Sing to the simple interval of "Yoo-Hoo".	Use easy chants that students can imitate. Use verses with accent words or sounds that the students make or that they can copy.
SYLLABICATION PATTERNS	Jessica. 1 2 3 Jessica, Roy Jessica, Roy. Jessica, Roy. Jessica, Roy. Oh, Boy!	Say names, play the syllables of names on instuments. Count. Combine names to create longer patterns. Repeat patterns, sing the names, clap the names and move to the names.
NON-VERBAL EXPRESSION	Use music that reinforces the moods chosen for sessions.	Use gestures, movements, body language to model and convey thoughts, ideas and feelings.
SEQUENCING GROUPING	Clap Hands (3X) Tap Toes (3X) Nod Head (3X)	Develop a series of repeated movements to music. Repeat.

LET'S HAVE IT ONE MORE TIME . . . .

REMEMBER:

1. Start activities with very simple one-step tasks.

2. When students can imitate simple sounds, movements, begin grouping those responses and count.

3. Use props whenever possible to entice participation. It is easier to make the bells play than it is to just shake your arm for no reason.

4. Singing or very expressive talking can enhance the lure of an activity. Students usually respond more quickly and participate more when music is playing as they move, reinforcing that movement.

5. Think of catchy names for the imitation activities.

   - **COPY CAT, DO THAT**
   - **MIMIC STICK**
   - **SIMON SAYS, DAVID SAYS**
   - **THIS AND THAT, COPY THAT**
   - **GET IN THE SPIRIT AND DUPLICATE**

LEVEL FOUR:

SELF - INITIATING RESPONSES

RESPONSE LEVEL: SELF - INITIATION

What is meant by a self-initiated response?

The student may: begin, originate a movement or action. Self-initated responses are individual and can be seen as creative.

How are self-initiated activities different from other levels of response?

Self-initiation or creativity activities are open-ended experiences. The teacher provides the begining ideas or themes that pose problems to be solved by the student. The student must then make individual choices and use previous knowledge to discover new ways to communicate with others.

GOALS OF SELF - INITIATION ACTIVITIES

1. Provide opportunities for students to express their solutions to proposed artistic problems.

2. Allow students to make choices in materials, sounds and/or movements that will aid them in expressing their uniqueness in responses and as an individual.

3. Provide opportunities for the student to communicate and interact with others.

TEACHER APPROACHES TO INCREASE SELF-INITIATION

1. Provide students with choices to make: Play the big drum or the small drum.

2. Develop open-ended activities: How many different ways can the class move to the music?

3. Generate enthusiasm: You can do it your way!

4. Praise participation, sharing of ideas and initiative.

5. Allow students to become the leaders -- students can choose movements that others can copy.

6. Encourage partner work, solving problems together.

7. Create and enjoy the activities by interact ing with the students.

8. Become a co-author of the activities. Let the students develop some of the form, choose the theme or adapt the activity as a follow-up experience.

9. Allow the student the confidence to express himself spontaneously without relying upon others. Avoid the temptation to intervene on the students behalf.

SELF-INITIATION ACTIVITY

* * * * * * * * * * * * * *

CREATE AND COMMUNICATE

* * * * * * * * * * * * * *

Students may enjoy sharing ideas about their hobbies, likes, dislikes, school and friends or family. One effective way for groups to share individual ideas is to use the rondo form (ABACA). The teacher can make up a simple verse that requires an individual response. The activities can be very basic. They can deal with emotions and facial expressions. The activity can grow as the student responses become more involved.

VERSE	POSSIBLE RESPONSES
Smile for a while. Show us your smile.	Smile at those students in the group. Smile into a mirror.
Happy, Happy. What makes you happy.	Choose from pictures. Tell group verbally.
I'm so sad. Can't you see? My frown's just as long as it can be.	Share frowns with a group. Pass frowns around the circle.
Show us, show us. How do you move when you are mad?	Everyone move at the same time. Partners copy movements.

The most important aspect of a verse is its open-endedness. It should be designed to stimulate thought about a particular feeling or subject. At the same time, it must allow for individual responses.

PROVIDE OPPORTUNITIES TO ANSWER THE VERSE IN DIFFERENT WAYS

1. Choose a picture to show your response.
2. Use only facial expressions.
3. Use body language.
4. Use sounds.
5. Choose instruments.
6. Use words or signs.

ENCOURAGE VARIATIONS IN RESPONSES.

CREATE AND COMMUNICATE
Show Us How You
Move When You
Are Happy!

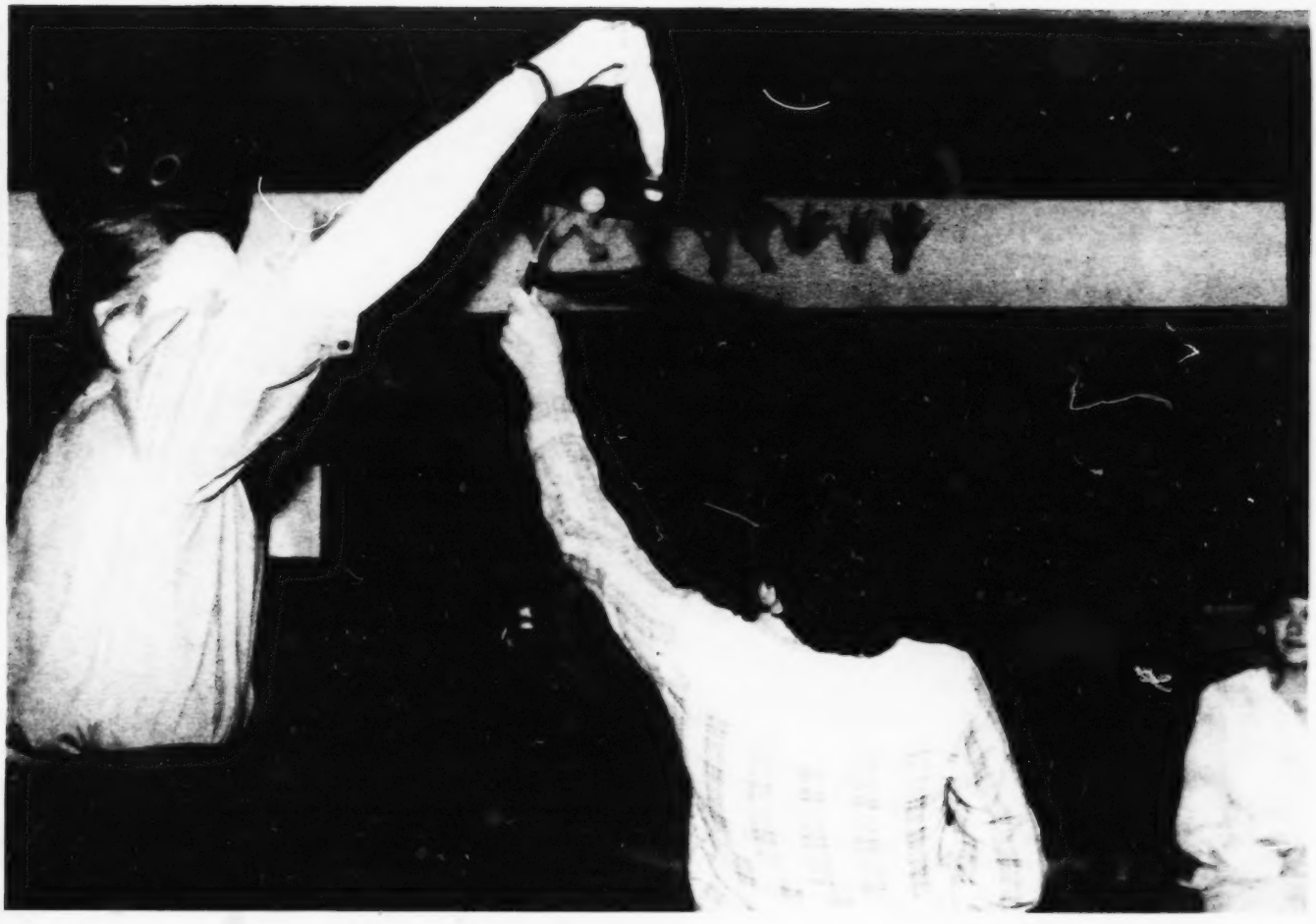
SELF-INITIATION ACTIVITY

Prior experience with imitation activities will provide students with a repetoire of movements, playing techniques and expressions that they can call upon to use in new or different settings. These new settings allow the self-initiated response to occur.

* * * * * * * * * * *
* **Problem Solving** *
* * * * * * * * * * *

The teacher or leader challenges the students to solve the problem in their own way. No cues are given. Each participant should try to express or demonstrate his/her own solution.

PROBLEM	POSSIBLE SOLUTIONS
1. Play the drum without using your hand.	Elbows, head, knees, heals.
2. Clap your hands to the beat of the music. Everyone use a different technique.	Cupped hands, touch heals of hands, back of hands, swish hands together.
3. Find the beat of the music by moving your legs.	Tap toes, bend knees, swing leg, march, crawl.
4. Here are two drums, play them two times.	Play drums simultaneously 2X. Play one drum 2X, play other 2X.
5. There are instruments on the table. Play all the instruments. Be able to play them in that order again.	Place instruments in a line. Place instruments around the table, then walk around the table.
6. You have two paper plates. Make a sound using both plates.	Rub them together, rub them on the floor, hit them together, tap them.
7. Make a sound using your mouth.	Whistle, popping sounds, smacks, hums, vowel sounds.
8. You have a piece of paper. How can it make sounds?	Crumple, twist, rub, tear, shake, fan, snap.
9. There is a drum across the room. In order to play it, you must find a way to get there.	Walk, run, walk backwards, boogie, slide, crawl.
10. Everyone must move to the beat of the music at the same time. You can use props.	Everyone holds hands and swings arms in in rhythm.
11. Everyone has to pass the stick around the circle. No one can pass it the same way.	Pass it behind, in front of, above. Pass it with hands, elbows, feet.
12. Everyone find the beat of the music, using only your head or your face.	Blinking eyes, biting teeth, nodding, wrinkling the nose.



PROBLEM SOLVING
How Can You
Play The Cymbal
Now?

SELF-INITIATION ACTIVITY

* * * * * * * * *
* MAKING CHOICES*
* * * * * * * * *

Students can easily choose between instruments, sounds, songs, movements and rhythms, if they are given the choice. The teacher needs to make activities flexible enough to allow for choice.

LESSON OBJECTIVE	POSSIBLE CHOICES
1. Student will play a steady beat.	Play it on the instrument of his/her choice.
2. Student will demonstrate soft and loud sounds.	Use any vocal sound.
3. Student will demonstrate shaking motions to play instruments.	Choose from maracas, shakers, bells, tambourine.
4. Student will choose a bell and play it.	Include sleigh bells, hand bell, jingle bells, Indian bells.
5. Pass a ball around the circle of students.	Direction of ball: left, right, behind over.
6. Student will say words of a verse.	Say it at different pitch levels, speeds, or with a partner.
7. Student will copy rhythmic patterns.	Choose instrument, pass patterns around the circle, perform patterns with a partner.
8. Student will turn tape player on, if he wants to listen to music.	Choose tape selection.
9. Students will play an instrument with another student.	Take turns, play instrument together.
10. Students will design a series of movements.	Each student gives one idea, group decides on the favorite movements.
11. Students will use a parachute to demonstrate the form of the music.	Choose music, decide on the movements to use with phrases.
12. Student will lead group.	Choose music, activity, or movements.

MAKING CHOICES
Moving To The
Music, Our Way

ALL CHILDREN CAN LEARN AND GROW

NATURE AWARENESS.

STRENGTHEN ATTENDING.

ENCOURAGE IMITATION.

GUIDE SELF-INITIATION.